

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: James A. Birch, Associate Curator  
Department of Art History and Education

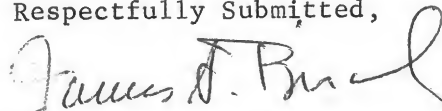
Subject: Annual Report, 1979: The Handicapped Visitor

The Cleveland Museum of Art printed a pamphlet showing the facilities for the handicapped and describing the programs available.

The Education Department has had little response from the blind or partially sighted audience, and a special Summer class for handicapped children was cancelled because of poor enrollment. The program for the hearing impaired has been very successful.

Of course, all of our staff have been working with handicapped students who are "mainstreamed" in their school programs, and schools such as Sunbeam bring groups for tours. Most special education classes choose to come as "self-guided" tours.

Respectfully Submitted,

A handwritten signature in dark ink, appearing to read "James A. Birch". The signature is fluid and cursive, with a large, sweeping initial "J".

James A. Birch, Associate Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

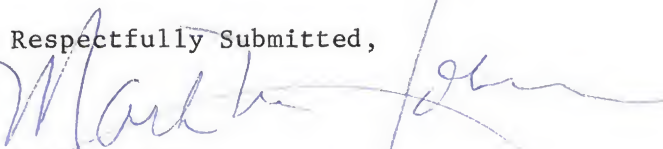
To: James A. Birch

From: Mark M. Johnson

Subject: Annual Report, 1979: Gallery Talks for the Hearing Impaired

During the Chardin exhibition Mark Johnson, instructor, offered three gallery talks with an interpreter for the hearing impaired. These sessions were so warmly received that this type of gallery talk became, in December, a permanent offering of the Education Department. The interpreted talks are offered on the first Tuesday of each month, at 1:30 pm.

Respectfully Submitted,



Mark M. Johnson

Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: Barbara Kathman, Instructor  
Department of Art History and Education

Subject: Annual Report, 1979: The Visually Handicapped Visitor

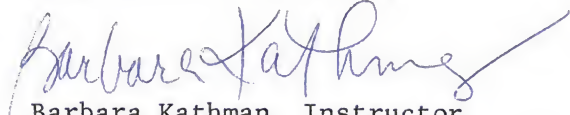
The Cleveland Museum of Art has for many years been actively engaged in projects for the handicapped. Representatives of the Department of Art History and Education have met regularly with, and discussed the needs of these special constituencies.

In 1976 new programs were instituted to meet the particular needs of the visually handicapped. The Director and Curators of the various Museum collections were asked to select objects under their supervision that might be utilized in a more extensive hands-on experience. Touching is often one of the main avenues for the visually impaired to develop a sound concept of what is being viewed. But the single most important aspect of the Museum's involvement with the unsighted is the interpreter. Instructors in the arts must not only be knowledgeable in art history, but must also have the ability to use words that give a clear visual picture to the blind.

To this end, and in response to section 504 of the 1973 Rehabilitation Act, The Cleveland Museum of Art has further opened its galleries for visits by the handicapped. In particular, meetings between the Cleveland Sight Center and the Instructors involved in this project have opened new lines of communication and have helped sensitize the Museum staff to the special needs of this community. Special visits are organized for the blind by appointment

and are offered on an individual basis to meet the needs of each group or individual. In addition, the author has appeared on the radio station of the Cleveland Society for the Blind, CRRF, to discuss current exhibitions and programs offered at the Museum.

Respectfully submitted,

A handwritten signature in blue ink, reading "Barbara Kathman", with a long, sweeping horizontal line extending to the right.

Barbara Kathman, Instructor  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

To: The Curator of Art History and Education  
From: James A. Birch, Associate Curator  
Department of Art History and Education  
Subject: Annual Report, 1979: Introduction to School Projects

As long as the future availability of transportation is unclear, the future of Museum programs is unclear. The primary question now is not what we offer the students, but how we might get them to the Museum to take advantage of what we have available. I do not believe that going into the school is the right answer. The strength of our program is essentially the direct contact with the Museum collections. Thus our programs must develop along with the rest of the public as it adapts to the concept of limited energy resources--which means setting new priorities, of which we must be part.

The East Cleveland Project has for ten years been receiving federal funds that are specifically for integration, but enrollment is, and has been, over 90 % Black. There is a strong chance that the majority of special projects will not be funded for next year, 1980-81, including our program as it now stands.

This school year, 1979-80, has been organized without the supervision of Susan Braham, whose Jennings Foundation Grant ended on August 31, 1979. This year coordination of the week's projects has been the responsibility of the individual teachers.

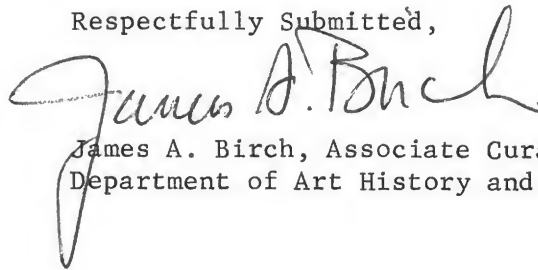
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was cancelled except for the few parocial schools in the University Circle area.

Moreland School, Shaker Heights, nearly doubled the number of classes that came to the Museum for a studio-gallery program. Six classes participated, making two visits each.

In January of 1979 the Cleveland Schools were able to send one class per day for a Museum tour. These tours are now guided by Museum staff. Considering the extreme financial difficulties of the Cleveland School Board, this shows a major commitment to our program.

Respectfully Submitted,

A handwritten signature in dark ink, reading "James A. Birch". The signature is fluid and cursive, with a large, stylized initial "J" and "B".

James A. Birch, Associate Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education  
From: Fred Janesch, Audio-Visual Technician  
Subject: Annual Report, 1979: Audio-Visual Production

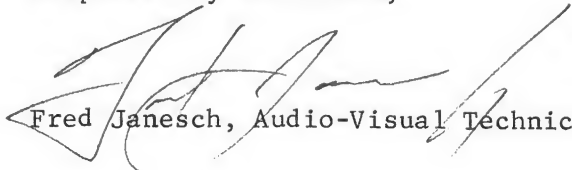
The following slide-tapes were produced during the year 1979:

1. Chardin 1699 - 1779, by Mark Johnson
2. Chardin and the Still Life Tradition, by Mark Johnson
3. The Spirit of Surrealism, by Ellen Breitman
4. Techniques of the Metalsmith, by Barbara Kathman

Each week the recording and editing of tapes made by Dr. Lee, Junior Council members, and the Musical Arts Department was done. These tapes tell of the forthcoming events at The Cleveland Museum of Art, as well as the production of Art Comment. When completed these tapes are sent to WCLV for airing on a weekly basis.

A portable/traveling audio-visual unit was constructed.

Respectfully submitted,



Fred Janesch, Audio-Visual Technician

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: James A. Birch, Associate Curator

FROM: Bernice Spink, Administrative Assistant for School Program

SUBJECT: Annual Report--Suburban and Area Public, Parochial, and  
Independent Schools, 1979

The following part-time staff were assigned to gallery classes for school groups during 1979:

Sue Braham	5 days--supported by Jennings Foundation Grant
Kathleen Coakley	2 days whenever not scheduled for East Cleveland
Joellen DeOreo	2 days
Robert Dewey	4 days whenever not scheduled for East Cleveland
Uve Hamilton	2 days whenever not scheduled for East Cleveland
Sue Kaesgen	2 days whenever not scheduled for East Cleveland
Trudy Kahn	2 days whenever not scheduled for East Cleveland
Jeannette Lenkoski	2 days
Judith Saks	1 day
Katherine Solender	2 days

Sue Braham's Jennings Grant terminated in August at which time she left the Museum. Robert Dewey, a part-time instructor through June 15 became a member of the Extensions Division staff as of September 1.

A total of 52,459 students, representing 1958 staff conducted and 418 self-guided classes, had gallery tours. This represents 12.8% fewer students who had gallery tours this year than last. These figures reflect statistics for all schools. In the past the public schools had been handled by two teachers from the Cleveland Board of Education and those figures were given in a separate report.



-2-

School systems in Cuyahoga County most frequently served by the

Department include:

Bedford  
Berea  
Brecksville  
Cleveland Heights-  
University Heights  
Chagrin Falls  
Cleveland  
East Cleveland  
Euclid  
Fairview Park  
Garfield Heights  
Independence

Lakewood  
Maple Heights  
Mayfield City  
Mentor  
North Royalton  
Orange  
Parma  
Rocky River  
Shaker Heights  
Solon  
South Euclid-Lyndhurst  
Warrensville Heights

Other schools served include:

Akron  
Ashtabula  
Brunswick  
Canton  
Chardon  
Elyria  
Lorain  
Medina  
North Ridgeville  
Mogadore

Oberlin  
Strongsville  
Vermilion  
Warren  
West Geauga  
Wickliffe  
Willoughby-Eastlake  
Wooster  
Youngstown

A number of schools from Pennsylvania and New York continue to visit  
the Museum.

The Mayfield City, Shaker Heights, and Willoughby-Eastlake systems  
continue to have the most extensive Museum-visit programs. There continues  
to be an increase in the number of classes asking for gallery-studio sessions.

Respectfully submitted,

*Bernice Spink*  
Bernice Spink

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

To: The Curator of Art History and Education  
From: James A. Birch, Associate Curator  
Department of Art History and Education  
Subject: Annual Report, 1979: Young People's Classes

Spring Term

Registration was held on February 2 and 3, for members and non-members, respectively. Enrollment totalled 590. There were 136 Scholarships awarded.

Summer Term

Registration was held on June 7, 8, and 9, for members and non-members, respectively. Enrollment totalled 854. There were 140 Scholarships awarded.

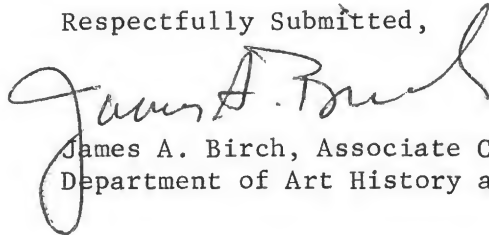
Fall Term

Registration was held on September 21 and 22, for members and non-members, respectively. Enrollment totalled 530. There were 98 Scholarships awarded.

Enrollment Comparisons:

<u>1978</u> Spring 572; Scholarships 138	1977 Spring 517; Scholarships 107
Summer 789; Scholarships 140	Summer 850; Scholarships 200
Fall 563; Scholarships 120	Fall 565; Scholarships 140

Respectfully Submitted,



James A. Birch, Associate Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch

From: Gerald Karlovec

Subject: Annual Report, 1979: Saturday and Summer Classes for Young People

The Children's Saturday Classes for Spring 1979 were greatly aided by the exhibition, Noguchi's Imaginary Landscapes. His proposals for playground spaces were especially helpful to the "Cityscape" class. The "Teenage Class: Mixed Media," obtained an enriched study of sculptural techniques from the sheer variety of media that was present.

During the Summer, the Chardin 1699-1779 show was viewed by the majority of children. The "Drawing and Cartooning" class, as well as "Picture This" paid several visits to the exhibition to examine the portraits and still-lives.

The Spirit of Surrealism inspired two fall classes: "Dream Machine" and "Fantasy, Dreams, and Magic." The fantastic elements offered by the exhibition had a great attraction for children. After touring the show they were eager to attempt "automatic" painting, as well as construct their own assemblages and collages.

Respectfully Submitted,

A handwritten signature in dark ink, reading "GERALD KARLOVEC". The signature is written in a cursive, slightly stylized font.

Gerald Karlovec, Instructor  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch

From: Gerald Karlovec

Subject: Annual Report, 1979: Special Project: "Line Find"

On Saturday, November 24, 1979, from 10 to 12 a.m., the Museum sponsored "Line Find" Day in order to call attention to the recent Art History and Education Department publication by Susan Braham.

The workbook itself was used as a basis for creating the event. Since it contained nine objects selected from the Museum's permanent collection, an instructor from the full and part-time teaching staff was assigned to each area. Because certain works lent themselves to demonstrations or a form of visual enrichment, many areas had an additional activity to compliment that which was listed in the book.

To create continuity from work to work, a red taped line was placed on the floor. This assisted in over-all traffic as well as providing a festive air to the proceedings.

At Accent Grave, Ellen Breitman demonstrated how Kline enlarged a small drawing with the use of an overhead projector. Trudy Kahn was stationed by the Baga Snake Sculpture to encourage the children in recording their impressions of the work. Near the Portrait of Queen Nefertiti, Bo Sterk assisted in the completing of the Queen's features within the outline provided by the workbook. Julie Hoover answered questions about Bekenmut's Mummy Case and provided clues to the questions asked in the book. In the Armor Court, Amy Levine helped to point out the decorative lines on the Knight in Parade Armor as well as direct attention to the story of Gulliver

Simms written by a child during the preparation of the publication. To help discover the fine lines that go into a print, Mark Johnson had a proof from the Extensions Department and a magnifying glass. The crafts of weaving and embroidery were demonstrated by Uve Hamilton in the Pre-Columbian gallery. She also helped visitors to locate the bird motif on the Poncho illustrated in the guide. At the entrance to the Oriental galleries Buff Jozsa demonstrated wood carving techniques and how to locate the grain lines visible on the Guardian Figures. Marjorie Williams interpreted the painting Bamboo, Rocks, and Lonely Orchids in the lower Oriental galleries. Nore Liu demonstrated the art of brush painting and calligraphy in the screen room. Her source of inspiration was a splendid setting of bamboo and orchids provided by Mr. Santamary. Kathy Coakley and myself were "trouble shooters" for the day. We circulated through the route to lend assistance and also provided relief time for the other instructors.

Announcements of the event were carried by the Cleveland Plain Dealer and radio station WCLV.

Respectfully Submitted,

*GERALD KARLOVEC*

Gerald Karlovec, Instructor  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

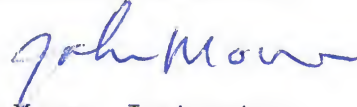
To: James A. Birch

From: John Moore

Subject: Annual Report, 1979: University Circle Project XI

The University Circle Project with Cathedral Latin High School continued its ups and downs with student attendance because many students were involved in sports activities. The success of the project is measured by students who speak highly of the efforts and certainly by the Latin student who, after being in the project, made an appointment with James Birch to discuss his future in the visual arts.

Respectfully Sumbitted,



John Moore, Instructor  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch

From: John Moore

Subject: Annual Report, 1979: Third Sight Project

The Third Sight Project with Cleveland Heights - University Heights Schools offered a lot of promise as did continued University Circle Projects XVI and X with the Cleveland schools.

There was a noticable increase in tours involving learning disabled visitors. I conducted many of these tours.

Respectfully Submitted,



John Moore, Instructor  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

To: James A. Birch  
From: John Moore  
Subject: Annual Report, 1979: Miscellaneous Activities

In 1979 I was on loan to the Akron Institute of Art for 3 days in order to meet with school officials and others--leaders in the Black community--to see if the Akron Institute of Art could develop programs which could better serve the needs of this minority group in the Akron area as well as surrounding areas.

During 1979 I exhibited <sup>a</sup> paintings in the Canton Art Institute's All Ohio Exhibition. I also published reviews in ART Magazine of Canada and The New Art Examiner of Chicago. The reviews were on the Phil Richards solo exhibition at the Beck Center Gallery, Cleveland, Ohio.

During 1979 I became Project Director of The Cleveland Museum of Art exhibition The Afro-American Tradition in Decorative Arts, Phase II, which will travel into 1982.

Finally, during 1979 I put together three artists from Cleveland Exhibition which will be shown in 1980 at Rosemount College in Pennsylvania and at the Canton Art Institute. I also was a jurist for the Akron Art Institute Ohio Exhibition.

Respectfully Submitted,



John Moore, Instructor  
Department of Art History and Education



THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education  
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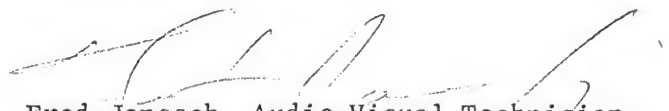
1. An Introduction to The Cleveland Museum of Art.  
by Lou Cinda Holt
2. Chardin 1699 - 1779.  
by Mark Johnson
3. Chardin and the Still Life Tradition.  
by Mark Johnson
4. The Spirit of Surrealism.  
by Ellen Breitman
5. Techniques of the Metalsmith.  
by Barbara Kathman
6. 1979 May Show.  
by John Moore
7. 1978 Year in Review  
by Mark Johnson

Problems with the audio portion of several of the older slide-tapes were corrected, and some slides were replaced.

Each week the recording and editing of tapes made by Dr. Lee, Junior Council members, and the Musical Arts Department were done. These tapes tell of the forthcoming events at The Cleveland Museum of Art, as well as the production of Art Comment. When completed these tapes are sent to WCLV for airing on a weekly basis.

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Fred Janesch, Audio-Visual Technician  
Department of Art History and Education

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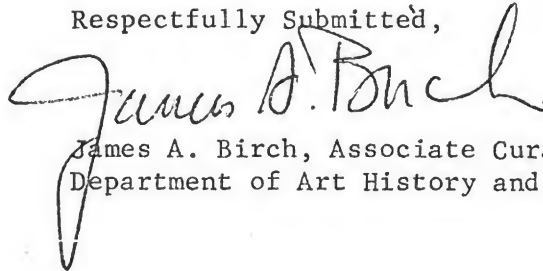
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Respectfully Submitted,

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James A. Birch, Associate Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

ANNUAL REPORT  
Comparative Statistical Report

I.	PROGRAM FOR ADULTS	1978		1979	
		GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
	<u>In Museum</u>				
	1. University Courses, CWRU	822	10,176	602	7,720
	2. Courses for Members	177	8,426	126	5,689
	3. Gallery Talks	125	4,093	119	5,701
	4. Auditorium Lectures	28	3,941	34	6,194
	5. Motion Picture Programs	139	12,387	137	14,352
	6. Other Talks or Programs	696	20,153	660	18,785
	<u>Outside Museum</u>				
	1. Courses	-	-	1	15
	2. Other Talks	3	105	-	-
	<u>Totals, Adults</u>				
	1. Total Adults in Museum	1,987	59,176	1,678	58,441
	2. Total Adults outside Museum	3	105	1	15
	3. Total Adult Attendance	1,990	59,281	1,679	58,456
II.	PROGRAM FOR YOUNG PEOPLE				
	<u>School Groups in Museum</u>				
	1. Cleveland Bd. of Education Schools, Staff-guided	113	4,296	93	2,590
	2. All Other Public Schools, Catholic & Independent, CMA Staff-guided	1,845	42,927	1,378	36,009
	3. Cleveland Bd. of Education Schools, Self-guided	26	909	10	415
	4. All other Public Schools, Catholic & Independent, Self-guided	392	12,080	413	13,445
	<u>School Groups outside Museum</u>				
	1. Cleveland Bd. of Education Schools	4	135	-	-
	2. Other	1	35	-	-
	<u>Activities for Young People</u>				
	1. Classes	494	7,553	514	7,584
	2. Auditorium Programs	20	3,060	13	2,763
	3. Summer Classes	426	6,129	412	6,728
	<u>Totals, Young People</u>				
	1. Total Young People in Museum	3,316	76,954	3,005	66,534
	2. Total Young People outside Museum	5	170	-	-
	3. Total Young People Attendance	3,321	77,124	3,005	66,534
III.	GRAND TOTAL ATTENDANCE	5,310	136,405	4,684	127,990

Audio Visual attendance: 50 scheduled groups; 1,027 total attendance.  
(This does not include individual visitors)

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: Dr. Gabriel P. Weisberg

FROM: Bernice Spink *BS*

SUBJECT: Annual Report--CWRU Art History Courses Taught by CMA Curators  
in 1979

CWRU art history courses taught by CMA curators during the year 1979

were as follow:

395/495	Philosophy and Research Methods of Art Historians	Weisberg	Spring
309/409	History of Japanese Art to 1600	Cunningham	Fall
387/487	Dadaism and Surrealism	Henning	Fall

## THE ARTS OF CHINA AND JAPAN

The Arts of China and Japan, a class for secondary students was offered at The Cleveland Museum of Art for the fourth year during the fall of 1979. Meeting Wednesday afternoons at four o'clock, the class began September 19 and ended November 28. The class format varied to include slide lectures, gallery visits, demonstrations, and films. An understanding of both eastern cultures as well as their art forms has been the continued focus of this ten-week course. Mrs. Nora Liu of the Oriental Department conducted two participatory sessions on Chinese calligraphy and painting. The performing arts of Japan and Korea were illustrated through film and interested students were given tickets to the performance of the Korean Dance Troup (November 28). Since participatory sessions and demonstrations are the most popular classes, material from the Department of Extensions and Exhibitions was used when possible.

Twenty-five high school students from Shaker Heights, Lakewood High, Beaumont, and Hathaway Brown enrolled in the course. (Previous enrollment: 1976 - 6 students; 1977 - 27 students; 1978 - 14 students.) Since the class is an extracurricular activity for most enrolling students, attendance greatly varies. Partial credit, awarded to students from Beaumont and Hathaway Brown, is an incentive for attendance. There was greater interest in individual projects and most students focussed on Chinese calligraphy, practicing regularly and writing an illustrated text as a final project.

The class will be offered again during the fall of 1980.

Marjorie Williams  
April 7, 1980

THE ARTS OF CHINA AND JAPAN  
September 19-November 28, 1979

The Cleveland Museum of Art is offering a ten-week introduction to the arts and cultures of China and Japan to secondary students. Students interested in Eastern history, religions, philosophies, and literature are welcome.

Beginning September 19, classes will meet Wednesday afternoons from 4:00-5:00 o'clock. Class format varies to include slide lectures, gallery visits, films, and demonstrations. Due to the Thanksgiving holidays, there will be no class on November 21.

No enrollment fee or exams are required to attend. To enroll, contact Marjorie Williams. Telephone: 421-7340, Ext. 406.

Outline for the Arts of China and Japan:

China:

- |   |              |
|---|--------------|
| 1. Archaeological Discoveries in China                    | September 19 |
| 2. Calligraphy Demonstration<br>Mrs. Nora Liu             | September 26 |
| 3. Chinese Painting                                       | October 3    |
| 4. <u>China's Golden Age: The T'ang Dynasty</u><br>(film) | October 10   |
| 5. The Coming of the West                                 | October 17   |

Japan:

- |  |             |
|--|-------------|
| 6. Buddhism in Japan   | October 24  |
| 7. Puppets and Masks: <u>Bunraku</u> and <u>Noh</u><br>(two films) | October 31  |
| 8. Japanese Prints   | November 7  |
| 9. Lacquer (film)  | November 14 |
| (No class scheduled for November 21)                               |             |
| 10. Performance--Korean Dance Troupe<br>(optional)                 | November 28 |

## PROJECTS FOR THE ARTS OF CHINA AND JAPAN

### CHINA

#### 1. Archeological Discoveries in China :

Two issues of the National Geographic Magazine include articles of tomb excavations in China. The tombs were (1.) The tomb of the Wife of Marquis of Ta and (2) The tomb of Chin Shin Huang-ti. Read the two articles and write a summary of the excavations. Locate the tombs on a map. When were the tombs constructed? What years were they excavated? How were they discovered? Explain the contents of the tomb and from the objects tell something about the life of the individual buried in the tomb.

National Geographic Magazine

"A Lady From China's Past" May, 1974

"China's Incredible Find" April, 1978

2. Practice Chinese calligraphy several days a week, dating each practice sheet upon completion. As a final project, write a paragraph or dialogue using the characters learned during the preceding weeks. If you wish (and using the same materials : ink and brush), add an illustration to your written passage.

#### 3. China Scrapbook

China has become a very important topic in the current news since the country is now welcoming American industrialists and travelers. Newspapers and magazines are filled with articles about Chinese life and television news programs report current Chinese politics. Find magazine articles about traveling in the country, its people, its industries, even about Chinese food. Write down political events reported on television and radio. Include illustrations from fashion magazines and home magazines which show how China has influenced clothing styles and decorating tastes.

#### 4. Chinese Painting :

- a) Look at the large hanging scroll, Fishing Village in the Rainstorm, by the Chinese artist, Lu Wen-ying. Write a short story about the day of the rainstorm. You might identify the travelers in the lower left corner of the painting and explain where they had been that day. In the story describe the scene painted by the artist.
- b) Look at the Sung Dynasty handscroll - Sericulture by Liang K'ai which explains the making of silk (or Sericulture). Read about the history of silk making in China and write a summary of the historical development and process involved in Sericulture.



## JAPAN

1. Book Report - Tale of Genji (May be purchased at the Museum Salesdesk for about \$3.00)
2. Write a short paper about Bunraku, the traditional puppet theatre in Japan explaining the history, the various types of plays, and how the dolls are constructed and manipulated during a performance.
3. Write a short paper about the Japanese Tea Ceremony, the utensils used during the serving of tea and the function of the tea garden.
4. Japanese Lacquer  
What is lacquer? What are the steps involved in making a lacquer bowl or table?

## EXTENSIONS DIVISION

During 1979 exhibitions continued at the Kenneth C. Beck Center for the Cultural Arts. They were "Selections from the History of the Poster", "American Folk Art from the Traditional to the Naive", "Japanese Design Through Textile Patterns", and a photography exhibition. Karamu House received exhibits titled, "Repetition: Geometric Forms in Art", "Cleveland Pottery", "Early American Art", "North American Indian Art", and "European Folk Art". The Willoughby School of Fine Arts received an exhibition entitled "Repetition: Geometric Forms in Art".

The Ashtabula Art Center received the exhibit "Geometric Forms in Art" as its first Museum sponsored exhibit. The Beachwood Museum opened in 1979, and for this occasion a special exhibit of Contemporary Prints was installed. The Beachwood Museum will continue to receive exhibits on an annual basis.

Special exhibits were also designed and sent to the following locations: The Johnson-Humrickhouse Museum, Coshocton,

Ohio, "American Paintings 1825-1915"; The Taft Museum, Cincinnati, Ohio, "American Folk Art from the Traditional to the Naive"; The Canton Art Institute, Canton, Ohio, "American Folk Art from the Traditional to the Naive"; The Flint Institute of Art, Flint, Michigan, "Selections from the History of the Poster"; Wright State University, Dayton, Ohio, "Graphics of the American Scene"; Kent State University, Kent, Ohio, "Techniques in Prints"; Women's City Club, Cleveland, Ohio, "Prints of Japan".

The portable Modular Unit containing "Northwest Coast Indian Art" traveled to Maple Heights, Euclid, and Lee Road Libraries. This exhibit augmented the exhibition "Objects of Bright Pride". A portable Modular Unit display on "Bronzes" traveled to Solon, Twinsburg, and Maple Heights Regional Libraries.

An additional Modular Unit was developed to serve the elementary schools in outlying districts, which, because of their location, were unable to be serviced in any other fashion. The Brecksville School System was the recipient of this first unit.

Materials from the Extensions Division were loaned to the following organizations: The Canton Art Institute, Canton, Ohio, "E. L. Novotny Retrospective"; The Kenneth C. Beck Center for the Cultural Arts, Lakewood, Ohio, "Art Deco"; Arkansas Arts Center, Little Rock, Arkansas, "Fibres"; The Mansfield Art Center, Mansfield, Ohio, "Art of Japan"; Studio Museum in Harlem, New York City, "Impressions/Expressions".

Service also continued to the community school system.

In August of 1979, Robert Dewey joined the staff of Extensions Division.

During 1979 our collection was enriched by forty-five gifts and purchases.

MEMORANDUM

DATE:

TO: Birch, Borowitz, Zakon, Doezema, Chakalis, Levine, Williams March 7, 1980  
FROM: G.P. Weisberg **GPW**  
SUBJECT: Annual Report material

Please have your annual report material to me no later than Monday April 7. Thanks.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education  
From: Helen O. Borowitz, Associate Curator  
Subject: Annual Report, January 1 to December 31, 1979

The following report describes in brief our continuing education programs, including special adult programs, courses for adults, women's club groups and Wednesday Evening Festivals for 1979.

A. Special Adult Programs: Supporting Activities for Exhibition

Although most exhibitions during 1979 received educational support in the form of gallery talks, slide tapes, art films, and adult courses, one exhibition was the focus of special adult programs.

Noguchi's Imaginary Landscapes Related Activities

Special events in support of the exhibition Noguchi's Imaginary Landscapes included a dance program created for Variable Landscape by Kei Takei's Moving Earth which performed at the Members' preview and again on four afternoons and Friday night. They also offered a limited enrollment workshop as well as a master class for experienced dancers. A second dance program was performed in Variable Landscape by Rozann Kraus and flutist Daniel Epstein.

Variable Landscape served as a setting for a poetry reading by Allen Zimmerman which concentrated on contemporary Japanese poetry.

A lecture demonstration on Japanese music was conducted by William Malm, the author of several books on Japanese music. He gave a Friday evening session on traditional Japanese music and a Saturday afternoon session on contemporary Japanese music.

Besides the department gallery talks and lecture series on the exhibition, Wolf Von Eckardt lectured on Art in the City with specific references to Noguchi's work in urban spaces.

Finally two special events related to the exhibition were offered by Savery Rorimer on two Saturday mornings. These dance workshops relating art and dance were limited to children, ages 8 through 10.

Ellen Breitman, instructor in the department, planned the events, which made use of the Variable Landscape setting and enhanced the exhibition by relating it to other artistic fields important to Noguchi's work.

#### B. Courses for Adults

Adult lecture series continue to be very well attended.

Attendance figures returned to average this year. In 1977 total attendance in the twenty four courses was 4,866. In 1978 the number of courses increased to twenty six (with two double courses repeating a Saturday-morning presentation for a different audience on a weekday, but counted as single courses, below) and the total attendance rose to 7,963. This increase in total attendance reflected the large attendance in The Visual Experience. Since this course was not scheduled in 1979, our attendance figure dropped back to 5,411, slightly above the 1977 figure. This is a good turnout since the number of courses offered was twenty three.

A list of 1979 courses, number of sessions, total attendance, and instructors follows:

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Paul Cézanne	3	125	Hoffman
Noguchi's Imaginary Landscapes	4	234	Breitman/ Doezema
Greek Vase Painting: Images from the Heroic to the Commonplace	5	138	Kathman
Cubism in the Galleries and the Studio (limited enrollment)	6	119	Moore
Asian Treasures in the Cleveland Museum	5	75	Williams
Adventures in Spanish America	5	341	Linsey
Daughters of the Muses: Women in European Art and Literature	4	384	Borowitz



	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Printing with the Etching Press (limited enrollment)	5	49	Hoffman
American Realism	4	123	Doezema
A (Short) History of the Garden	5	265	Hoffman
The Art of Portraiture	4	148	Solender
Masterpieces of Painting and Drawing from the Italian Renaissance	3	129	Zakon
Three Modern Masters	3	214	Solender
Chardin 1699-1779	4	431	Johnson
Drawing Fundamentals (limited enrollment)	5	82	Moore
Paul Cézanne: Still Lifes	3	101	Hoffman
The Art of Claude Monet	3	495	Doezema
Drawing Fundamentals (limited enrollment)	6	85	Moore
The Realm of Surrealism	6	603	Breitman
An Introduction to Asian Art	10	793	Williams
An Introduction to Early American Furniture	3	166	Zakon
Politics, Patronage, and Royalty: Three European Courts	3	169	Kathman
Art Through the Ages	<u>8</u>	<u>142</u>	Solender
TOTAL	107	5,411	

### C. Club Groups

Club groups continued to participate in lecture series designed to suit their interests. Some come for regular gallery tours, while others come for lecture series.

The program of gallery talks for the executive committee of the Junior Council (begun in 1977) was continued this year. These sessions serve not only an educational function but also permit the Junior Council executive committee to meet our staff and see the galleries through their eyes.

Attached are the 1979 programs for club groups not including the Junior Council series.

Lectures for Women's Clubs in 1979: 27 lectures

D. Wednesday Evening Festivals

For the sixth consecutive year the Museum offered a series of cultural and social events for the public on three Wednesday evenings in July instead of four due to the Wednesday holiday. However, the keen interest in art films in 1978 produced problems which were resolved by running the art film twice in the Lecture Hall to accommodate the large audience: once before supper at 5:30, and again after at 7:00 p.m.

The festivals drew a large and appreciative audience. Our major problems, as in 1978, had to do with crowd control. The music programs included a one-act opera Susanna's Secret by Ermanno Wolf-Ferrari, sung by Jeanne Jeandheur and Gordon Leigh; Haydn's *Harmoniemesse* performed by Blossom Festival Vocal Chamber Ensemble and Orchestra, and a program by the Metropolitan Brass Quintet. The attendance for these concerts ranged from 537 to 740, a higher attendance than the previous year.

The lecture series was organized in support of the Chardin exhibition. Dr. Weisberg spoke on The "New" Chardins; Helen Borowitz spoke on Chardin's Century: Eighteenth-Century Life and Culture; Mark Johnson spoke on Chardin 1699-1779. Lecture audiences ranged from 212 to 332, a sizeable increase over the previous year. A studio workshop on Chardin, Oriental Art, and Modern Art was offered at the same time to a limited-enrollment class.

The art films on the subject China drew unusually large audiences and were shown twice, at 5:30 and 7:00 p.m. The films were: China: The Golden Age, China: The Heavenly Khan, and China: The Age of Maturity.

Attendance ranged from 381 to 521, an increase which demonstrated the validity of a second showing.

The feature film programs in the Auditorium were part of a series "Special Effects: Movies are Make-Believe" including North by Northwest by Alfred Hitchcock; 20,000 Leagues under the Sea by Walt Disney; and The War of the Worlds which received an Oscar for special effects. Attendance at the films was higher than last year, ranging from 754 to 827.

In 1978, 1010 dinners were served; attendance at lectures was 307; recitals 1717; workshops 144; art films 1067; and feature films 2294.

In 1979, 1009 dinners were served. Attendance at other events was as follows: lectures 856; recitals 1885; workshops 135; art films 1297; and feature films 2353. Rate of growth increased in all areas in 1979 with the largest increase in attendance at lectures, due probably to the Chardin exhibition. A comparison of growth rate in attendance in the last two years is as follows:

### WEDNESDAY EVENING SUMMER FESTIVAL 1979

	July	Feature Film	Art Film	Art Lecture	Music	Studio Class	Supper
1979	11	754	521	212	608	46	313
	18	827	395	332	537	51	341
	25	772	381	312	740	38	355
Total		2353	1297	856	1885	135	1009
Average		784.3	432.3	285.3	628.3	45	336.3

### INCREASED NUMBER OF PEOPLE PARTICIPATING IN EACH EVENT OVER PREVIOUS YEAR

210.8	165.6	208.6	199.1	9	83.6
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### RATE OF GROWTH FROM PREVIOUS YEAR

'78 to '79	37%	62%	272%	46%	25%	33%
'77 to '78	26%	121%	-22%	1%	42%	-4%

Mrs. Bernice Spink was a great help in implementing the smooth running of the festival and in working out problems of crowd control on the scene.

Recommendation: Our final statistics show a most successful festival and although credit for the response is due in part to the special exhibition, I believe advertisements on the radio were an important factor. The fine PR program designed by Les Moyse on TV and radio included advertisements on WCLV which probably contributed to the increase in the lecture audience. We should also explore with PR department the continued advertising on WCLV of selected lecture series.

# T H E C L E V E L A N D M U S E U M O F A R T

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

## THE COLLEGE CLUB ART APPRECIATION GROUP 1978 - 1979

Program Chairman: Mrs. Ruth Corcoran  
12700 Shaker Boulevard  
Shaker Heights, Ohio 44120

### ART AROUND THE WORLD - Series 17

10:30 a.m. Thursdays Meet promptly in the North Entrance Lobby.

- |          |   |  |
|----------|---|--|
| October  | 5 | Folk Traditions in Japanese Art<br>Marjorie Williams                     |
| November | 2 | American Folk Art: From the Traditional to the Naive<br>Lynette Rhodes   |
| December | 7 | Mirrors and Windows: American Photography Since 1960<br>Michael Lawrence |
| February | 1 | Noguchi's Imaginary Landscapes<br>Ellen Breitman                         |
| March    | 1 | New Installation of Contemporary Art<br>Marianne Doezema                 |
| April    | 5 | Draftsman's Eye<br>Mark Johnson  |
| May      | 3 | May Show<br>James A. Birch   |

# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

## LAKEWOOD COLLEGE CLUB - Fine Arts Course

FALL - 1979

in cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Chairman: Miss Elsbeth J. Pennington  
14306 Detroit Avenue  
Lakewood, Ohio 44107  
Telephone: 521-2090

Co-Chairman: Mrs. Thomas Campbell  
11820 Edgewater Drive  
Apartment 1011  
Lakewood, Ohio 44107  
Telephone: 226-7254

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

### BACKGROUNDS TO EXHIBITIONS AND THE PERMANENT COLLECTION AT THE CLEVELAND MUSEUM OF ART

October 9	The Monet Triptych: Waterlilies	Mark Johnson
October 23	The Spirit of Surrealism	Ellen Breitman
November 13	Picasso in Paris	Marianne Doezema
November 27	Portraiture in The Cleveland Museum of Art (1600-1900)	Katherine Solender

# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

## WOMEN'S CITY CLUB ART APPRECIATION COURSE--SPRING 1979

in cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Mrs. Harold Fallon  
17471 Shelburne Road  
Cleveland Heights, Ohio  
44118 Tel. 932-1816

Mrs. Philip J. George  
4940 Clubside Road  
Lyndhurst, Ohio  
44124 Tel. 291-1039

### COLLECTORS AND CONNOISSEURS: EAST AND WEST

A series of slide lectures will survey some important collections of art in the Far East, Europe, and America, examining the standards of taste set by different collectors and some of the problems involved in the formation of major collections.

- |             |   |
|-------------|---|
| January 30  | Imperial Collections of the Ch'ien-lung Era in China<br>Marjorie Williams   |
| February 6  | The Power and Patronage of the Mughal Emperors of India<br>Joellen DeOreo   |
| February 13 | The Collection of the Zen Temple, Daitoku-ji, in Japan<br>Marjorie Williams |
| February 20 | The Art Museum in America: Early Collections<br>Ellen Breitman              |
| February 27 | The Compaña Scandal and the Museum of Napoleon III<br>Helen Borowitz        |
| March 6     | Two Modern Patrons: Gertrude Stein and Peggy Guggenheim<br>Marianne Doezema |

# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

July 20, 1979

## WOMEN'S CITY CLUB ART APPRECIATION COURSE--FALL 1979

in cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Mrs. Harold Fallon  
17471 Shelburne Road  
Cleveland Heights, Ohio  
44118 Tel. 932-1816

Mrs. Philip J. George  
4940 Clubside Road  
Lyndhurst, Ohio  
44124 Tel. 291-1039

### FROM IMPRESSIONISM TO ABSTRACT EXPRESSIONISM

A series of talks will focus on some innovative artists and art movements of the first half of the twentieth century, including Impressionism, Surrealism, Cubism, and Abstract Expressionism. All sessions will begin at 1:00 p.m. Meet in the North Lobby.

- |              |   |
|--------------|---|
| September 25 | Monet's <u>Water Lilies</u><br>Mark Johnson             |
| October 2    | Degas and His Contemporaries<br>Ronnie Zakon            |
| October 9    | Surrealism in Perspective<br>Michael Lawrence           |
| October 16   | The Spirit of Surrealism: An Overview<br>Ellen Breitman |
| October 23   | Picasso in Paris<br>Marianne Doezema                    |
| October 30   | Abstract Expressionism in New York<br>Ellen Breitman    |
| November 13  | Bonus   |



**The Cleveland Museum of Art**

**Enriched School Year Program     1978-1979**

**Grades 1-6**

**Instructors:** Sue Braham, Bob Dewey, Gerry Karlovec, Trudy Kahn, Jay Hoffman,  
Mike Lawrence, John Moore

**General Curriculum**

<b>Grade 1-2</b>	<b>Monday</b>	<b>Visual Games</b>	<b>Drawing</b>
	<b>Tuesday/Wednesday</b>	<b>Clay Focus</b>	<b>Costumes</b>
	<b>Thursday</b>	<b>Special Exhibitions</b>	
	<b>Friday</b>	<b>Painting Focus</b>	
<b>Grade 3-4</b>	<b>Monday</b>	<b>Visual Games</b>	<b>Drawing</b>
	<b>Tuesday/Wednesday</b>	<b>Printmaking Focus</b>	<b>Book Illustrations</b>
	<b>Thursday</b>	<b>Special Exhibitions</b>	
	<b>Friday</b>	<b>Textile Focus</b>	
<b>Grade 5-6</b>	<b>Monday</b>	<b>Visual Games</b>	<b>Drawing</b>
	<b>Tuesday/Wednesday</b>	<b>Photography Focus</b>	<b>Artist's Ideas</b>
	<b>Thursday</b>	<b>Special Exhibitions</b>	
	<b>Friday</b>	<b>Environmental Sculpture Focus</b>	

MEMORANDUM

DATE: January 3, 1979

TO: All Instructors

FROM: Tony Birch

SUBJECT: Visually Handicapped Visitors

Attached is a list of objects that may be touched by visually handicapped visitors, during Museum hours, when accompanied by a staff member. Please familiarize yourself with these pieces as you may be called upon to go with a group, although Barbara Kathman and Judy Saks are the most involved.

JAB:amy

APPROVED LIST OF OBJECTS  
WHICH MAY BE TOUCHED BY BLIND VISITORS

Ground Level

69.16	Hunt: Fragmented Figure Construction	North Lobby
70.112	Moore: Three-way Piece No. 2: Archer (with gloves)	North Lobby
64.4	Roszak: Mandrake	1958 Lobby
53.154	Stone Head, Maya, Copan )	
59.334	Stone Top of a Stele, Mexico, Toltec)	Ancient Art of the Americas

Oriental Galleries

15.70- )		
15.66/69)		
46.238- )		
50.245 )	Hollow tomb tiles, China, Han	Gallery K, left, facing stair
61.418	Seated Buddha, schist, India, Gandhara	Gallery M, right wall
68.104	Yakshi, sandstone, India, Kushan	Gallery M, center
71.134	Female torso, stone, Cambodia, 10th c.	Gallery N, left
70.27	Lion, sandstone, Cambodia, Angkorean	Gallery N, left
*76.75	Vishnu, sandstone, India, Gupta	Level 2, Gallery O
73.73	Linga, black chlorite, India, post-Gupta	Level 2, Gallery O center

\*On loan to Asia Society, N.Y. until May 1979

Gallery Level

63.154	Figure of Gudea	Gallery 1
63.154a	Head of Gudea	Gallery 1
60.56	Figure of Amenemhat	Gallery 3
17.976	Head of Queen Hatshepsut	Gallery 4
14.663	Head of a King, diorite	Gallery 4
16.2011	Lion-headed goddess Sakhmet	Gallery 5
48.141	Torso of Amun-pe-yon	Gallery 5
69.118	Apis Bull	Gallery 5
24.1046	Statue of a Nude Athlete	Gallery 8
26.439	Togatus Figure	Gallery 8
16.1982	Well Head	Gallery 11
	Celtic Head	Gallery 11

(See Page 2)

Approved List of Objects Which May  
Be Touched By Blind Visitors

2.

28.861/62	Griffins	Gallery 12
71.276/77	Lions	Gallery 12
43.69	Well Head (Wishing Well)	Garden Court
71.65	Tietz: Orpheus	Gallery 24
44.471	Mantel	Gallery 28
72.357/58	Elmslie Balusters	Gallery 32
18.328	Rodin: The Age of Bronze	Gallery 34
43.291	Bourdelle: Rodin Working on "The Gates of Hell"	Gallery 35
57.355	Manzu: Young David (with gloves)	Gallery 35
66.385	Smith: Pilgrim	Gallery 35